

VIOLA RECITAL AND PROGRAM NOTES

Suite No. 3 in C major, BWV 1009, by Johann Sebastian Bach

Suite Hébraïque by Ernest Bloch

String Quartet in G Major, K. 387, by Wolfgang Amadeus Mozart

An Honors Thesis (HONRS 499)

By

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Thesis Advisor

Dr. Harold Levin

A handwritten signature in black ink, reading "Harold Levin", is positioned above a solid horizontal line.

Ball State University

Muncie, Indiana

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The background of the entire page is composed of various musical staves and notation. At the top, there is a long staff with complex, fast-moving notes. On the left side, there are several staves, some with notes and some with rests. On the right side, there are also several staves, some with notes and some with rests. At the bottom, there are more staves, including one with a treble clef and a key signature of one sharp (F#).

Christine Lipper

Viola

Senior Honors Recital

**with Maki Yoshimura, Melissa Mack, Jennifer Reed, and
Amanda Schwersky**

Works by Bach, Bloch and Mozart

December 11, 2000

5:30 p.m.

Pruis Hall

ACKNOWLEDGEMENTS

I would like to thank Dr. Levin, my thesis advisor and viola professor, for his support and guidance in preparation for this recital. By working with him, I have improved my skills as both a teacher and performer.

I would also like to thank Jennifer Reed, Melissa Mack, Amanda Schwersky, and Maki Yoshimura for all of their hard work and dedication in preparing for this recital. Finally, a special thank you to my Mom and Dad for their continued love and support.

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The page features a background of musical notation, including staves with notes, rests, and clefs, arranged in a collage-like fashion around the central text.

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ABSTRACT

This thesis is comprised of a recording of my senior viola recital, program notes for the musical works performed on the recital, and an essay explaining why my recital is a culmination of my work at Ball State University. The musical works included in this thesis are the *Third Suite in C Major*, BWV 1009, by Johann Sebastian Bach, *Suite Hébraïque* by Ernest Bloch, and *String Quartet No. 1 in G Major*, K. 387, by Wolfgang Amadeus Mozart.

Suite No. 3 in C Major BWV 1009

Johann Sebastian Bach

Bach composed the Six Unaccompanied Suites for Solo Cello in 1720 and 1721, while serving as Kapellmeister at Cöthen. According to Pamela Goldsmith, speaker at the 1995 Viola Congress, "all Baroque music was played on whatever instruments were available." For this reason, these cello suites have been transcribed for the viola. Bach's original manuscript for the Unaccompanied Suites does not exist. "No autograph manuscript by Bach survives and players who approach the suites find themselves confronted by an array of conflicting editions" (Rowland-Jones 2). Therefore, it is the performer's job to make musical decisions concerning all aspects of the piece. An understanding of how the suites are structured aides the performer in making these musical decisions. For any instrumentalist studying the suites, he or she encounters a great dilemma. This is why an understanding of the style of each movement is of great importance.

The first movement of the Third Suite in C Major is the *Prelude*. The opening statement is a descending C Major scale. In the middle of the movement the dominant (G) is reinforced as a continuous pedal tone. The end of the movement contains four note chords which break the flow of sixteenth notes heard throughout the first portion of the movement. It is interesting to note that this key of C Major is extremely effective on the viola and cello because the open string pitches of c, g, d, and a, are the tonic (I), dominant (V), dominant of the dominant (V/V), and the relative minor, respectively. The meter of this prelude is 3/4.

The second movement of the Third Suite in C Major is the *Allemande*. 'Allemande' is the French word for "German." The dance form of this movement originated in Germany in the 16th century. The Allemande's of this time were traditionally played slowly and in eight, or more

lively and in four. The *Allemande* in the Third Suite is in four, with a quick, lively feel.

However, "While retaining elements of the dance character they are much closer in style and form to Corelli's virtuoso sonata movements with their sonata-style figurations" (Rowland-Jones 5). It begins with an embellished C Major scale. The second half of the movement begins with the same embellished scale in the dominant (V) key of G. This movement is characterized by leaps and string crossings.

The *Courante* is a lively movement in 3/4 time. 'Courante' is the French word used to describe "running" or "flowing." This movement is characterized by continuous, running eighth notes. "As with the allemande's Bach imbues his courantes with constantly evolving motivic development, resulting in a musical structure that has little in common with the original dance" (Rowland-Jones 5). The *Courante* is in 3/4 time, but shifts to a 6/8 meter before each cadence.

A great deal of the melodic material in the second half of the *Courante* is an inversion of the material in the first section.

The *Sarabande* has been described as the "heart" of the Third Suite. Sarabande is from the Spanish word *zarabanda*, meaning 'bustle' or 'noise.' The dance originated in Latin America, and "at the time its character was lively and so shockingly sensuous that it was banned in Spain in 1583" (Rowland-Jones 6). By the late seventeenth century, the character of the *Sarabande* became more dignified. There is always a slight emphasis towards the second beat of each measure. This *Sarabande* contains half notes and quarter notes, with eighth and sixteenth notes being used as decorative embellishments. This movement is played at a slow tempo, and is characterized by quadruple, triple and double stops.

Bourrée I is cheerful and light, with a quick tempo. This *Bourrée* is in C Major.

Bourrée II contrasts with *Bourrée I* in many ways. It is in c minor, and its character is much

— more somber than the preceding *Bourrée*. In *Bourrée I*, the articulation is light and separated. In *Bourrée II*, the articulation is often slurred. *Bourrée I* and *Bourrée II* are played with both repeats, and then *Bourrée I* is repeated. This is the typical method of performance for this French folk dance.

The cheerful *Gigue* is the final movement of the Third Suite in C Major. The word 'Gigue' comes from the French word *giquer*, meaning 'leap' or 'frolic.' "Bach's giges are in the Italian style, implying rapid tempos and spirited characterization" (Rowland-Jones 6). Large leaps and quick string crossings are characteristic during this movement. Bach also requires the player to use a great deal of open strings. This brings about two part counterpoint throughout sections of this movement. Although the meter is 3/8, some two bar phrases imply a 6/8 meter. Bach said of this *Gigue* that "it is not for dancing, but for fiddling" (Rowland-Jones 6).

— The Six Unaccompanied Suites for Solo Cello are considered to be some of Bach's greatest masterpieces. "They not only demonstrate Bach's intimate knowledge of the typical idioms and performing techniques of each instrument, but also show his ability to bring into effective play, without even an accompanying bass part, dense counterpoint and refined harmony coupled with distinctive rhythms" (New Grove 816)

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Suite Hébraïque

Ernest Bloch

Jewish composer Ernest Bloch was born in Geneva, Switzerland, on July 24, 1880.

Bloch was the youngest of three children born to Maurice Bloch and Sophie Brunschwig Bloch, and his grandfather was president of the Jewish ghetto community of Lengnau in Switzerland. Bloch's first exposure to music came from the home when his sister played Swiss folk melodies and salon music on the piano. At the age of six, Bloch taught himself to improvise melodies on a toy flute. By the age of nine, he began composing melodies for the violin. Bloch made the following statement concerning his chosen profession:

"I don't believe that I was more than nine or ten when I made up my mind what I would do. Certain professions were closed to me. Neither of my parents were musical. Yet music it was to be. I would compose music that would bring peace and happiness to mankind" (Strassburg 5).

Bloch wrote this on a piece of paper, built an altar of stones and burnt the piece of paper as a sacrifice.

At the age of fourteen, Bloch demonstrated exceptional talent on the violin. "He was looked upon by the local musicians as a prodigy, destined for the career of a virtuoso" (Strassburg 7). In December of 1894, Bloch's parents took him to the Geneva Conservatory of Music to study theory and composition with Emile Jacques-Dalcroze and to study violin with Louis Etienne Reyer. From 1897 to 1899, Bloch continued his studies with Eugene Ysaÿe on violin and Rasse for composition (Kushner 796). While a student with these teachers, he composed a string quartet and a "symphonie orientale" (Baker 134). In 1900, Bloch studied with Knorr in Frankfurt (Kushner 796). It was here that Bloch began to compose his first full

— symphony with four movements (Baker 134). Bloch then moved to Paris, where he met composer Claude Debussy. Upon returning to Geneva, Bloch married Margarethe Schneider and conducted orchestral concerts at Neuchâtel and Lausanne. He also continued to compose and lectured on aesthetics at the Geneva Conservatory (Kushner 796).

— In 1916, Bloch moved to the United States for the first time as a conductor for Maud Allen and her dance company. From 1917 to 1920, Bloch taught both privately and at the David Mannes School of Music in New York. In 1919, Bloch's *Viola Suite* was awarded the Coolidge Prize, "and quickly earned a place in the repertory of eminent violists" (Kushner 796). From 1920 to 1925, Bloch served as the director of the Cleveland Institute of Music. "He proposed reforms, such as the abandoning of examinations and textbooks in favor of direct musical experience, which found no sympathy among the advocates of a 'practical' curriculum and resulted in his resignation" (Kushner 796). Bloch became a naturalized American citizen in 1924. "This was also the period when Bloch began to express himself in music as an inheritor of Jewish culture, explicitly articulating his racial consciousness in several verbal statements" (Baker 134). These compositions include *Israel Symphony*, *Trois poèmes juifs*, and *Schelomo*. Bloch moved back to Geneva from 1930 to 1939. He then returned to the United States to teach at the University of California at Berkeley. Bloch died in Portland, Oregon on July 15, 1959.

— According to Robert Strassburg, author of *Ernest Bloch: Voice in the Wilderness*, Bloch's music is "universal in scope and appeal, attractive to Jew and non-Jew alike" (Preface ii). In his compositions, Bloch emphasized the interval of an augmented second. Ernest Bloch wrote *Suite Hébraïque* in 1951, after attending a festival at the Covenant Club in Chicago. The members of this club were in charge of a week-long festival dedicated to the celebration of Bloch's seventieth birthday. Because Bloch recognized the devotion of these people, he

promised to write a work in their honor. He composed five pieces for viola and piano, including a Meditation, three Processionals and a Rhapsody Hébraïque. Bloch combined the last two Processionals and the Rhapsody to form the *Suite Hébraïque*. He renamed the second Processional, Affirmation. The final work contains three movements, *Rhapsodie*, *Processional*, and *Affirmation*. Bloch also transcribed *Suite Hébraïque* for violin and orchestrated the work. In total, Bloch wrote three pieces for viola and piano. These include *Suite* (1919-1920), *Suite Hébraïque* (1951), and *Two Pieces* (1951). He also wrote one unaccompanied viola work. This is *Suite*, with the last movement incomplete (1958).

The interval of an augmented second is present throughout the *Suite Hébraïque*. The *Rhapsodie* is characterized by tempo changes. These tempo changes are notated with *poco accelerando* to indicate a quicker tempo, or *cédez* to indicate a slower tempo. The *Processional* is march-like with a short, contrasting middle section. The *Affirmation* begins with a continuous dotted-eighth and sixteenth note rhythmic pattern. The middle section is in the same tempo as the beginning, but the note values indicate a tempo change for the listener. The movement ends with the return of the dotted-eighth and sixteenth note rhythmic pattern.

String Quartet in G major, K. 387

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart composed a group of six string quartets between 1782 and 1785. Each of these six quartets is dedicated to Haydn, the composer considered by many musicologists to be the first master of the string quartet. After hearing these quartets for the first time, Haydn made the following comment to Mozart's father. "I tell you before God, as an honorable man, that your son is the greatest composer I know either in person or by name. He has taste, and besides that, the greatest understanding of composition" (Oxford 1). As a composer, Mozart was not particular about notating every musical effect in his compositions. However, to show respect for Haydn, Mozart's "painstaking labor appeared in numerous rewritten and clarified musical passages, and there was a wholesomeness and unity in the thematic development and musical style" (Oxford 1).

The Quartet in G major, K. 387, was completed on New Year's Eve in 1782, when Mozart was 26 years old. This quartet is the first of the six 'Haydn' quartets. "The work is basically a bright, happy work, and shows the confidence of the young composer securely creating in his new style" (Oxford 1). The first movement, *Allegro vivace assai*, begins with a very interesting musical texture. In the first eight measures, Mozart does not simply compose a melody for the first violin, and harmony for the second violin, viola, and cello. Instead, Mozart gives each instrument an important musical thought. The exposition of the first movement contains two themes. The first one is presented by the first violin and the second theme is presented by the second violin. In the development, the opening theme is played in different keys by the first violin, second violin and viola. The recapitulation is a simple restatement of the exposition. This movement contains no coda, but ends quietly after a build-up in dynamic level and intensity.

The second movement of this quartet is a Minuet and Trio. This is the only string quartet by

Mozart in which the second movement is in Minuet and Trio form. The Minuet opens with accented and unaccented chromatic notes. These accented and unaccented notes are marked with forte and piano dynamic markings. This musical idea is passed to all four instruments during the Minuet. The form of this movement is "far more developed than usual," and similar to the sonata form in the first movement (Dunhill 31-32). A second theme is presented, and a recapitulation can be heard. The Trio is in g minor and contrasts with the Minuet. "The Trio is shorter, and in the customary pattern, with a vigorous uprising initial theme, in marked contrast with everything which has preceded it" (Dunhill 32). The third movement, *Andante Cantabile*, is in C Major and has an ascending arpeggio theme. This movement is played in a slow tempo, with legato articulation. Each of the instruments plays the main theme separately and in unison. The fourth movement, *Molto Allegro*, is a fugue in semi-sonata form. The movement opens with a fugal exposition. The second violin is the first to present the subject and counter-subject. The first violin, cello, and viola follow with the subject and counter-subject. After the viola enters, the movement breaks from the fugue, and the first violin introduces a dance-tune. The second violin repeats the dance-tune, and the viola and cello play the end of the dance-tune phrase. The second subject is also presented in two similar sections. The first part is fugal, and the subject is presented by the cello. A short codetta concludes the first part of the movement. The development opens with a chromatic phrase played by each instrument. The first subject reappears in a series of remote keys. The recapitulation has no definite starting point. The dance-tune enters in C Major, and the second theme also reappears in tonic. The movement ends with a short coda that includes chromatic phrases and a stretto. As in the first movement, the ending is quiet, after a build-up of dynamic level and intensity.

Program Notes

by
Christine Lipper

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Suite Hébraïque, by Ernest Bloch

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Why This Recital is a Culmination of My Studies at Ball State University

My senior honors viola recital is the culmination of nine semesters of work at Ball State University for many reasons. As an instrumental music education major, it is extremely important that I am knowledgeable in the areas of music education and music performance. One of the most important developments in music education is the implementation of the Nine National Music Area Content Standards. In order to be a successful music educator, I will need to make these standards an integral part of the curriculum in my classroom. This recital has helped improve my understanding of the National Standards, and increased my musical knowledge in many ways.

The first national content standard is "Singing, alone and with others, a varied repertoire of music." In preparation for my recital, I learned the importance of singing intervals and melodies that I might physically have trouble playing. If I could sing the interval correctly, I was eventually physically able to execute the interval. In the future, I will incorporate singing into my everyday routine in the instrumental music classroom.

The second national content standard is "Performing on instruments, alone and with others, a varied repertoire of music," and the fifth national content standard is "Reading and notating music." While preparing for this recital, I improved my intonation, worked with complicated rhythms, chose appropriate dynamics, and maintained a variety of tempos. I was constantly reading music notation and musical markings throughout my recital preparation. This recital has allowed me to experience performing on my instrument as a soloist and with a group of people.

The eighth national content standard is "Understanding relationships between music, the other arts, and disciplines outside the arts," and the ninth national content standard is

development as both a musician and teacher. In the future, I will use my performance skills and knowledge of the National Music Content Standards to be an effective music educator.